

**The University of Tennessee at Martin
Department of English
English 485-001 (9:30-10:45 TTH)
Shakespeare (3 hours credit)
Fall 2004**

**Humanities 314
Dr. Daniel F. Pigg
130F Humanities**

Office Hours

Monday 11:00-12:00, 3:00-4:00

Tuesday 8:30-9:30

Wednesday 11:00-12:00

Thursday 1:00-2:00

Friday 11:00-12:00

and by appointment

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Catalog Description

English 485 consists of “A Study of representative poem and plays, with attention to the cultural background and to the theatre of Shakespeare’s age.”

Purpose of the Course

The course is designed to introduce students to the range of Shakespeare’s writing, with particular emphasis on his plays (comedies, histories, tragedies, and dramatic romances). Emphasis will be on the plays as written texts and as productions. We will consider Shakespeare as the “soul of an age” as well as a writer beyond the narrow limits of time.

Goals/Objectives of the Course

The course will consist of lecture, discussion, some dramatizations/dramatic readings, and brief group presentations as well as access to non-print media (film). We will also explore internet resources, which are numerous on Shakespeare. We will watch some videotaped scenes of almost every play we read, including some comparative video productions. The intent here is to introduce you to a writer whose understand of life and human nature becomes an important commentary not only upon the period in which he wrote and acted, but also upon our own age. Shakespeare is ALWAYS our contemporary.

In addition to the goals of this course which includes a deeper awareness of one of the most important writers in the history of British and world literature, this course also satisfies several of

the areas of competence for a candidate seeking licensure as a teacher of Secondary English as mandated by the TN State Department of Education, NCATE, and NCTE:

1. The ability to relate language and literature, both classic and contemporary to students' lives.
2. Ability to instill an appreciation for the historical and social significance and the aesthetics of literature.
3. Knowledge and understanding of language and literary diversity (regional, colloquial, cultural, and national).
4. Knowledge of types (genres) and periods of literary development (American, British, and world) and the ability to relate it to class reading and class writing.
5. Understanding of the relationship between the fine arts and literature.
6. Ability to demonstrate competency in the skill of speaking for different audiences, purposes, and points of view.
7. Ability to demonstrate and encourage effective listening skills.

Evaluation

Three examinations (20% ea.)	60%
Presentation	10%
Paper	20%
Critical reviews	<u>10%</u>
Total	100%

A 90-100 B 80-89 C 70-79 D 60-69 F Below 60

Presentations

A group of two students or one student will have the responsibility of introducing one of the plays to the class on the first day we begin a new play. The report should be no longer than 15 minutes and should only raise some of the key issues that you find critics raising about the play as well as those issues that you see as interesting and essential points that we need to consider. You will clearly need to consult several scholarly studies of Shakespeare. You might think about concentrating on issues such as symbolism, characterization, gender roles/sexual identity, setting, and language use, but you should not limit comments to these areas. Involve the class in your presentation in some way. Don't keep them passive listeners.

Attendance

You are expected to attend class regularly and be on time. You are permitted three unexcused absences without penalty to your final grade. Beyond the third absence, I will subtract ½ letter from your final grade. After six absences, you cannot pass the course.

Critical Reviews of Articles or Chapters in Books

Shakespeare has received more scholarly attention than any other writer in English, and his texts have been accessible to a wide range of critical approaches, such as source studies, New Criticism, structuralism/semiotics, deconstruction, marxism, psychoanalytic theories (Freudian, Jungian, and Lacanian), feminism, gender studies (including studies of masculinity), New Historicism, performance studies, gay studies/queer theory, postcolonial studies, and the New Economic criticism. Each student will critique two articles or chapters from books from two different methodologies. I will provide a handout on what I'm expecting you to get from your readings. Articles will be on reserve in the library and online for ease of access.

English Department Classroom Environment Policy Statement

Since the University of Tennessee at Martin is committed to appreciating and understanding cultural diversity, the members of the English department wish to confirm our conviction that the classroom must be a safe place for the discussion of ideas. As such, the English department expects all of our colleagues and students to treat with tolerance ideas discussed from a variety of perspectives. The English Department respects the dignity of every person, and will not allow discrimination against anyone based on religion, age, disability, ethnic origin, race, class, gender, marital status, or sexual orientation.

Paper

You will be expected to write one paper of 2000 words, which relies on some library research (5-7 sources, not websites!). The paper should be on the same play you make your class presentation on, so that you can concentrate your efforts on becoming an expert on one area of Shakespeare. I will provide a list of possibilities and will discuss your paper topics with you.

Required Texts

Bevington, David, ed. The Complete Works of Shakespeare. 5th ed. New York: Pearson/Longman, 2004.

McDonald, Russ. The Bedford Companion to Shakespeare. 2nd ed. New York: Bedford/St. Martin's, 2001.

Assignments

1. 8/31 Introduction to Shakespeare. Examination of Jonson's "To the Memory"
Film clip.
2. 9/2 **Bedford:** "Theatre a la Mode" 79-85, "What is your text?"; A Midsummer Night's Dream, I-III
3. 9/7 A Midsummer Night's Dream, IV-V.
Bedford: "Performances, Playhouses, and Players" 109-41.

4. 9/9 Much Ado About Nothing, I-III.
Bedford: “Men and Women: Gender, Family, Society” 253-77
5. 9/14 Much Ado About Nothing, IV-V.
Bedford: “Homily of the State of Matrimony” 285-90; Gouge, “Common-Mutual Duties Betwixt Man and Wife” 290-91.
6. 9/16 Twelfth Night, I-III.
Bedford: Wilson, Art of Rhetoric 60-62; Sidney Astrophil and Stella 183-84.
7. 9/21 Twelfth Night, IV-V.
8. 9/23 **Examination One (in-class).**
9. 9/28 The Merchant of Venice, I-III.
10. 9/30 The Merchant of Venice, IV-V.
11. 10/5 Richard II, I-III. **Bedford**: “History” 90-94; “An Homily Against Disobedience and Willful Rebellion” 345-49; “Of the Laws of Ecclesiastical Polity (Order)” 349-51.
12. 10/7 Richard II, IV-V.
13. 10/12 Henry IV, Part I, I-III.
14. 10/19 Henry IV, Part I, IV-V.
15. 10/21 Richard III, I-III. **Bedford**: “Language as Theme” 55-58.
16. 10/26 Richard III, IV-V.
17. 10/28 Hamlet, I-III. **Bedford**: “Tragedy” 85-90.
18. 11/2 Hamlet, IV.
19. 11/4 Hamlet, V. **Bedford**: “The Order for the Burial of the Dead” 171-74.

20. 11/9 Othello, I-III. **Bedford**: “Edict Arranging for the Expulsion of Negroes and Blackamoors” 302.
21. 11/11 Othello, IV-V.
22. 11/16 King Lear, I-II. **Bedford**: “‘I Love my Books’: Shakespeare’s Reading” 145-62.
23. 11/18 King Lear, III-V.
24. 11/23 Macbeth, I-III.
25. 11/29 Macbeth, IV-V.
26. 12/2 Antony and Cleopatra, I-III
27. 12/7 Antony and Cleopatra, IV-V.
28. 12/9 The Tempest, I-V. **Bedford**: “Romance” 94-97; “A True Reportory of the Wreck and Redemption of Sir Thomas Gates” 180-82.
Wrap up for final.
29. 12/14 **Final Examination (Required Attendance).**
10:00 A.M. -12:00 Noon